

APR - 8 1933

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# The ART NEWS

VOL. XXXI

NEW YORK, APRIL 1, 1933

NO. 27 WEEKLY



"THE DUCHESS OF MARLBOROUGH AND HER SON"

BOLDINI

*This portrait, painted in 1906, is loaned by Madame Jacques Balsan, née Vanderbilt, to the current benefit exhibition of the artist's work, arranged by Mrs. Chester Dale, at the Wildenstein Galleries, New York.*

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, APRIL 1, 1933

## Whitney Museum Shows Art From Addison Gallery

Eakins' Works Outstanding in Group of Paintings Sent as Result of Recently Inaugurated Exchange Policy

By RALPH FLINT

By virtue of an exchange policy recently inaugurated between the Whitney Museum of American Art and the Addison Gallery at the Phillips Academy, Andover, Mass., a group of paintings by thirty-three XIXth century American painters of repute is now on view at the Whitney Museum. These two institutions, devoted exclusively to the cultivation and collecting of work by our own painters, have wisely joined forces for the time being in order that a wider survey of the art of the last century may be vouchsafed to amateurs of New York and Andover. It is gratifying, indeed, to find such an intelligent and ardent cultivation of the American spirit in a college town like Andover, and there can be no doubt that the establishment of amicable relationships between an outlying art center like Andover, with a lively and generous spirited metropolitan depot such as Mrs. Force presides over, will lead to many similar demonstrations of *entente cordiale*.

The selection of paintings, an important part of the permanent collection at Andover, has many points of interest for the student of XIXth century art in this country. Seen en masse, against the colorful backgrounds that the Whitney Museum have provided for its pictures, these canvases appear abysmally dark and drab. Hardly a hint of the prismatic liberation that was so soon to descend upon the American ateliers is to be detected here. Even in the little flower painting by Alden Weir, the roses have been grayed down to an almost alarming monochrome, and the La Farge "Boatman" done in the heat of his Samoan days, is hardly a colorful canvas, despite the reds that have been used in the robes of this Polynesian Adonis. The very thought of what fire Gauguin caught from this same island paradise only emphasizes the caution with which our early American masters approached life and painting.

Of all the artists here assembled, Eakins comes through with a more insistent appeal to present day understanding of aesthetic values than any of the others. He gains in stature with the years, and it is gratifying that Lloyd Goodrich's splendid monograph is finally released for general consumption. Eakins is represented by two of his finest canvases—the "Salutat" with its chaste, yet vigorous interpretation of a prize ring atmosphere, and the large "Portrait of Professor Henry Augustus Rowland," with its unique frame, carved in the flat gold with a running band of technical symbols, pertaining to the formulae which his sitter used when investigating the mysteries of light and electricity.

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"THE FISHER GIRL"

By WINSLOW HOMER

A characteristically fine figure subject by Homer, included in the sale of the collection of the late Burton Mansfield of New Haven, Conn., to be held at the American-Anderson Galleries on the evening of April 7.

## ACADEMICIANS IN SPRING EXHIBIT

By RALPH FLINT

The one hundred and eighth annual exhibition of the National Academy brings forth the usual quota of canvases and sculpture, filling the four galleries of the Fine Arts Building to capacity. As the black and white section has been omitted this year, it might be said that the painters and sculptors have, for once, full sway. However, in spite of the extra space at their disposal, it can hardly be said that the various participants of this year's Academy have particularly profited by it. Like the various commodities listed on the Exchange, the Academy's stock has been dropping appreciably these past years, but judging from this year's parade of mediocre and stalemated art, it has reached new and unpredictable lows.

The prize awards are, in themselves, an indication of the Academy's preferences for the tame and trite in theme and treatment. There is, of course, a decent proportion of painting that is essentially sound and sober, painting that gets by without arousing any particular reaction in the beholder, one way or another. Most of the leading Academicians who have achieved fame and a following stick to their special lines like the proverbial leech. Few dare to experiment, to tamper with their individual publics. However, Childs Hassam, who has always had the courage of his pictorial convictions, comes gayly forth with a bright and entertaining still life arrangement that is in a wholly new and experimental mode. His canvas should be given a special prize for initiative

## Time Reports New Data Relating to Mackay Purchases

The March 27 issue of *Time* carries in its report of the Metropolitan's recent purchases from the Mackay collection an interesting piece of information which we are reprinting for the benefit of our readers:

"At the time of the purchase (secretly made eight months ago), Mr. Mackay resigned as a trustee of the Museum. Either because he was attempting to deny that Clarence Mackay needed the money, or to reassure bankers who are supposed to have lent much money on the security of the Mackay art collection, Director Winlock added a statement to last week's announcement:

"I understand that Mr. Mackay has parted with nothing else, and as far as I am aware the acquisition of these objects by the Museum does not indicate in any way an intention on his part to break up his collection."

and daring. But as a matter of record, it has not even been accorded the honor of a place in the Vanderbilt Gallery.

Luigi Lucioni, whom I had thought somewhat indifferent to the siren call

(Continued on page 9)

## FELLOWSHIPS GO TO NINE ARTISTS

The trustees of the John Simon Guggenheim Memorial Foundation announced on March 27 the annual award of the Foundation's Fellowships, established by former United States Senator and Mrs. Simon Guggenheim to assist scholars and artists to carry on original research and creative work under the freest possible conditions. The grants this year to Fellows in the United States include nine made to artists.

Mr. Miguel Covarrubias, Mexican artist now resident in New York City, and one of the best known of present-day caricaturists, will take a painting trip to the Dutch East Indies. Five women artists appointed to Fellowships for creative work abroad are: Mrs. Georgina Klitgaard, of Bearsville, New York, whose paintings and lithographs have received prizes at many exhibitions throughout the country; Mrs. Carlotta Petrino, of Brooklyn, artist and illustrator of books, who has exhibited in shows here and abroad; Mrs. Lucille Blanch, of Woodstock; Mrs. Gwen Lux and Miss Mary L. Tarleton of New York City. Fellowships are also awarded to Mr. Louis Bouché, painter and mural decorator of New York City; Mr. Emil Ganso, painter, etcher and lithographer of Woodstock, New York, and Mr. Arnold Blanch, painter, of Woodstock, New York—all of whom are well known through representatives of their work seen in various exhibitions and museums throughout the country.

## Art Collectors Open Houses to Aid Relief Fund

Five Important Art Collections, in Combined Charity Benefit, Offer Unique Opportunities for Art Lovers

By RALPH FLINT

The fine arts continue to serve the cause of sweet charity with a potent charm denied many of the more obvious and well-tried means of interesting the general public in worthy causes. In such events as the brilliantly successful Boldini exhibition that is making history at the Wildenstein Galleries, cultural values are freely intermingled with the pleasant savors of good works, making for a fair exchange all around, since in the long run the subtle advantages of a truly cultured existence are perhaps the highest charity of all. In the current benefit display at the Knoedler Galleries, where the idea of "Horses, Horses, Horses" has caught on so signally, lovers of horseflesh are being offered a liberal education in the fine arts.

And now the Adopt-a-Family Committee of the Unemployment Relief Fund has devised for the month of April a splendidly diversified and uniquely conceived plan. Thanks to the generous response of various private collectors in this city, three unusual and diversified collections of art will be thrown open to the public, as well as a magnificent display of paintings by Rembrandt at Knoedler & Company, and a comprehensive showing of rare books and manuscripts at the Rosenbach Gallery—perhaps the most important repository of literary treasures that any dealer can boast today.

As was pointed out in last week's *ART NEWS*, Lord Duveen of Milbank, Stephen C. Clark, and Jules Bache have agreed to open their houses and art collections to the public in order that this important welfare work may go on. For the price of five dollars, there will be put at your disposal these five important collections of art, and it is not likely that an opportunity of seeing such great masterpieces in an intimate setting will be again immediately forthcoming.

Lord Duveen's palatial residence, with its elegantly displayed portraits by the great masters of the English, Italian and Flemish schools, will be open on April 4. The Clark residence, with its unique Matisse room that was specially designed by Mr. and Mrs. Eugene Speicher to contain what is one of the finest groups of figure paintings by this modern master in any collection, will be accessible on the Tuesday of the following week, while the Bache residence, housing one of the greatest collections of old masters in America, will be open on the 18th of the month. The Knoedler exhibition begins on the 17th, featuring two canvases by this great Dutch painter never before shown in America that once hung in the Hermitage Collection in Russia. Mr. Bache's two magnificent Rembrandts will also be on view at

(Continued on page 4)



## New Purchases Are Made for Kansas City's Collection

KANSAS CITY.—Mr. Harold Woodbury Parsons, art adviser of the William Rockhill Nelson Gallery of Art in Kansas City, has just announced a number of purchases for the new museum, ranging over a wide field. Ranking high among these recent acquisitions is a Japanese six-fold paper screen of the Ashikaga period, which we illustrate in this issue. This interesting example, which came originally from the Tokugawa collection, depicts the six sacred horses in the Imperial stables, with figures of grooms in the foreground and visitors gazing at the steeds. A brown brocade with the Tokugawa crest interwoven forms the mat for the painting, which was purchased from Yamanaka & Company. Also secured from this same firm is a large Chinese Kang Hsi porcelain plate with famille verte decoration, of exceptional quality. Another addition to the porcelain collection is a Ku-yue-hsian bowl which was secured from C. T. Loo. This is a fine example of the famous Imperial ware made by special order of the Emperor Yung Cheng, which is well known to connoisseurs as the most perfect production in the famille rose class. The present piece is painted with a design of hawthorne and bamboo, executed by a court academician, and accompanied by poems and palace seals. On the bottom is found the Yung Cheng mark in raised blue characters.

The four recent acquisitions in the old master field include, first of all, an interesting "Bull Fight" by Goya, with his typical monochrome coloring and somber style. The canvas will be especially valuable in showing the great influence exerted by Goya on such artists as Manet and Daumier. This canvas was originally in the Junyer collection. By the French XVIIIth century artist, Etienne Aubrey, who is primarily known for his portraits and genre scenes, is a typical work entitled "The Visit." Although anecdotal in subject matter, the artist displays the virtuosity of Chardin in his treatment of textures and in the still life passages. From the collection of Richard Owen, which was shown in New York this winter at the Brummer Galleries, a charming pastel by the Italian artist, Rosalba Carriera, has been secured, entitled "Portrait of Woman with Mask."

The group of Primitives in the William Rockhill Nelson Gallery has furthermore been enhanced by a Spanish XVth century painting of the Catalan school, depicting an angel silhouetted against a tooled gold background and a barren rocky landscape. The colors of this panel, which was secured from Arnold Seligmann, Rey and Company, New York City, are particularly lovely. Professor Chandler R. Post believes the composition to be a section of a larger panel of the "Burial of Saint Catherine," and the stylistic evidence appears to indicate that the artist was a member of that international school which, emanating from Avignon at the end of the XIVth century, flooded all Europe with its delightfully naive and colorful works. Professor Post has done some particularly interesting research work on this panel, which will be published soon in a new volume of his monumental work on Spanish painting. Formerly identified with one of the two Masters of Sigüenza, the composition has, for stylistic reasons, been given definitely to the same artist who painted the Crucifix Retable in the Junyer Collection in Barcelona, bearing the inscription "Nicola Solana me pinxit."

In the field of French XIXth century art, Kansas City has acquired one of the loveliest canvases in the recent flower show arranged by Etienne Bignou at the Knoedler Galleries, "Fleurs diverses dans un vase" by Fantin-Latour, which was illustrated in The Art News of November 12. The canvas is one of the artist's happiest achievements in arrangement and sense of tonality. The flowers glowing against the dark green leaves, and the whole silhouetted against the warm tan background, form an apparently unstudied arrangement of excellent color.

In the field of antique furniture, the recent acquisitions for the museum include an important Renaissance cabinet, purchased from the Goldschmidt Galleries. This piece, which was formerly in the Holford collection in Dorchester House, is a notable example of the *armoire à deux corps* produced during the Henri II period. This specimen is richly carved with stems and foliage and has caryatids and eagles on the pilasters,



"BEATIFICATION"

By MAX WEBER

To be seen in the Exhibition of Work by Major Artists, now on view at the Downtown Galleries.

## Art Collectors Open Mansions For Series of April Benefits

(Continued from page 3)

Knoedler's, as well as other privately owned examples seldom seen by the public. Dr. Abraham Rosenbach is arranging a special group of manuscripts at his galleries to be on view during the month.

Here is a genuine treat that Mrs. Egerton Winthrop and her co-workers have provided, and the response should be as generous as the spirit in which these various charitably minded collectors have responded to the call. Everyone loves to see how the other half of the world lives, and the very fact that three of the finest residences in New York City, together with their world-famous art treasures, are to be accessible should be enough to stimulate an eager throng of visitors.

Just to be able to examine the wonderful paintings in the Bache collection in the intimate and glamorous setting that their owner has provided is well worth the price of the whole affair. Once a work of art passes into a public museum, something of its living charm is destroyed. It takes twice or thrice as much concentration and expenditure of effort to extract the subtle, hidden values of a masterpiece that lies naked to the world at large in some public museum, as when that same work is privately cherished and continually warmed by the fires of devout appreciation. I venture to say that the Bache treasures will never glow in quite the same way once they have been uprooted and given over to some public institution.

But what a lucky institution to be so dowered! How the little group of Flemish masterpieces that cluster together in Mr. Bache's study seem to belong to the room and to each other! These masterpieces of the Dutch, Italian, English and German schools provide a veritable feast of fine painting. What a sumptuous affair is the Van Dyck full-length portrait of Robert Rich, Earl of Warwick, that hangs in Mr. Bache's library! There are no less

than three Giovanni Bellinis, three Titians, superb Botticellis, four Holbeins, as well as various works by Crivelli, Ghirlandajo, Raphael, Veneziano and Filippino Lippi. Other painters represented are David, Memling, Van der Weyden, Vermeer, Hals, Rembrandt, Terborch, Goya, Velasquez, and so on, and so on. Here is a collection to see again and again. Set off by the endless objects d'art that Mr. Bache has acquired through the years—rare and lovely bronzes, enamels, textiles, carvings, etc.—the paintings in the Bache collection form one of the most glamorous displays of pictorial splendor that I have ever beheld.

## BOSTON ACQUIRES WORK BY CEZANNE

BOSTON.—The Museum of Fine Arts, announces the purchase of "L'Estaque" by Cezanne. This work, it will be remembered, appeared in the dispersal of the Charles Pacquement collection at the Galeries Georges Petit, Paris, in December of last year, when it realized the sum of 112,000frs. It has since been offered to the museum, and constitutes the first painting by the master to be added to the permanent collection. Other versions of the same subject are in the Havemeyer collection in the Metropolitan, the Louvre, and the Barnes Foundation.

The work "was probably painted in the early 80's, certainly before 1890. . . . It would be hard to find a more typical canvas by Cezanne than 'L'Estaque'. In it we see in concrete form all the elements of his style—that *solide* quality, which he wished so much to achieve in his paintings. . . . that unity of design and color. . . . and that characteristic translation of an aspect of nature into geometric forms."

H. H. A.

## CARNEGIE JURY SELECTIONS MADE

PITTSBURGH.—Robert B. Harshe, director of the Art Institute of Chicago, C. Powell Minnigerode, director of the Corcoran Gallery of Art, and Meyric R. Rogers, director of the City Art Museum of St. Louis, will be the jurymen for the Thirty-first Carnegie International Exhibition of Paintings which will open in Pittsburgh on October 19. These men were selected by the Fine Arts Committee of the Carnegie Institute, and their acceptance was announced on March 24 by Homer Saint-Gaudens, Director of Fine Arts.

This will be the second time in the history of the Carnegie Institute that the jury will be composed of others than artists. For the First International in 1896 the members of the Fine Arts Committee made the awards, but thereafter on the advice of Andrew Carnegie, all the juries have been composed of European and American artists. The innovation in the composition of the jury will be observed with interest throughout the art world, for of recent years there has been much discussion about the awards made by the juries of artists.

The jury will meet in Pittsburgh on September 27 and 28 and will award the following prizes: First prize, \$1,500; second prize, \$1,000; third prize, \$500; and a prize of \$300 offered by the Garden Club of Allegheny County for the best painting of a garden or flowers.

## Important Benefit Exhibition to Be Held at Vernay's

Art treasures of the period from William III to George III, selected from famous private collections in the United States, are to be shown at an important exhibition at the Vernay Galleries from May 1-13. This display will offer a unique opportunity to study important privately owned specimens, now on public display for the first time. English furniture, porcelain, silverware, needlework and other decorative arts of the XVIIIth and XVIIIth centuries are to be featured on this occasion, the show being confined to examples of outstanding merit and quality. Such a collection as this could never be gathered together without the cooperation of private owners, who have generously loaned their treasures to gain funds for the "Adopt a Family" movement, to which the \$1.00 admission charge will be donated.

The members of the committee who are taking an active part in the undertaking are: Mrs. George F. Baker, Mrs. Guy Fairfax Cary, Mrs. E. Marshall Field, Mrs. Wm. Russell Grace, Mrs. Robert L. Gerry, Mrs. Gerard B. Lambert, Mrs. Wm. Goadby Loew, Mrs. Frederick S. Moseley, Jr., Mrs. Paul Prybil, Mrs. Reeve Schley, Mrs. Richard Whitney, Mrs. George D. Widener and Mrs. Harrison Williams.

Further details concerning the unique specimens in this display will be announced later.

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## Exhibitions in New York

### MODERN MUSEUM

#### Drawings by Sculptors

For the month of April the Museum of Modern Art has rehung its first three floors with a variety of interesting modern works. The lower galleries are devoted to drawings by contemporary sculptors, the only extensive showing which I can recall of line work by artists celebrated for their achievements in the plastic arts. Brancusi, Epstein, Gill, Gaudier-Brzeska, Despiau, Kolbe, Lachaise, Laurent, Lehmbruck, Maillol, Nakian, Noguchi, Storrs and Zorach are the men selected for this unique compilation of talent.

A wide diversity of effects is offered within the small compass of this exhibition. Many of the drawings, such as the Despiau and Maillol studies, were apparently made to further the artist's own intimate acquaintance with the mysteries of the human form. Others, such as the highly stylized summaries of Lachaise, are obviously done for effect—swagger, daring playing with line, most likely born of swift disdain for the many minor steps by which a sculptor is more often than not constrained in his realization of a sudden pictorial idea. The Nakian animal studies, from the Whitney Museum of American Art, were shown originally at the Downtown Gallery. Many of these drawings come from the E. M. Warburg collection.

The large second floor gallery is hung with paintings from the Bliss collection, while the next floor displays paintings in the museum's permanent collection. It worries me not a little to think that the Bliss collection, with its wonderful Cezannes and other masterpieces of modern art, is not yet a permanent part of the Museum of Modern Art's holdings, but it seems there are certain stipulations in the Bliss bequest that have to be satisfied before this splendid nucleus can be definitely handed over to the museum for keeps. In the meanwhile, we can only hope that this consummation of the Bliss bequest will be speedily effected. The Bliss paintings naturally center about the splendid Cezanne nude, and the various works by Picasso, Matisse, Renoir, Redon, Toulouse-Lautrec, Gauguin, Davies, Kuhn, Seurat, etc., are too well known to require detailed notice at this time. The museum's permanent collection is small as yet, but it contains interesting examples of the work of such men as Roy, Burchfield,

Braque, Miller, Hopper, Friedman, Davies, etc.

On the fourth floor, Philip Johnson has arranged an exhibition of the various typographical designs that were submitted by competitors all over the country in answer to the museum's call for original arrangements for an announcement of an art exhibition to be held in 1950. Nearly six hundred specimen designs were submitted, the first prize being awarded to Edmund B. Thompson of Windham, Connecticut, for a simple, conservative design in traditional type. As Mr. Johnson points out, "The American typographer appears to be more at home when he is designing conservatively and traditionally."

### EUGENE BERMAN

#### Julien Levy Gallery

Although Julien Levy's gallery is one of the youngest in the town, his yearly Berman show has come to be one of the recognized seasonal fixtures. This artist's neo-classical designs provide one of the genuine Ecole de Paris surprises illustrating the curious way things happen in this day of jumbled styles and schools. While these latest canvases are pitched a few shades higher in key than his earlier work, they still have a curious solemnity and hush that give them a distinctly aloof feeling, that invest them with a note of mystery and delicate symbolism wholly apart from the subject matter.

Berman's main approach to painting is distinctly along classical lines. He composes with an eye to the accepted canons of that foreground-middle distance-background progression which the old masters evolved with such conspicuous success, but at the same time he puts his accents in unexpected places and leaves out unessential detail in a wholly modern manner. He likes to adorn his settings with vagrant men and horses, treating them with a tenderness that argues a marked humanitarian outlook on life. While he does not take liberties with perspective or accepted proportions, it would be impossible to mistake one of Berman's paintings for the work of an old master. He is wholly modern, wholly himself, despite his neo-classic tendencies in tone and composition. A few of his drawings are also on view, but Mr. Levy is stressing the canvases this time, and they most certainly make a most impressive showing.

### EDWARD LANING

#### Midtown Gallery

In Edward Laning's series of "New York Murals" that are being displayed at the Midtown Gallery, the problems of large-scale painting are clearly illustrated. Mr. Laning, whose career to date is handsomely set forth in the current issue of *Creative Art*, has had a considerable success with his smaller panels devoted to the picturization of New York's colorful crowds, more or less in the manner of Kenneth Hayes Miller, with whom this young artist has obviously studied. But it apparently has not occurred to him that merely taking the same material used so effectively in his smaller work and setting it up on a larger scale, might not result in patterns of equal intensity and attack. These New York panels are full of telling passages of color and modelling, but they do not stand on their own feet, so to speak, as full fledged designs in the grand manner. They need inner bolsterings, wirings, supports, on which to hang the pleasant colors and forms that Mr. Laning is so adept at achieving. His figures, in the big panels, are a bit bulbous and bulgy, whereas they should slip back into the pattern in some such way as Rivera manages, or even Orozco. The large scene in Central Park is perhaps the best of the Laning designs, as this composition is divided into simple masses, and so achieves that simplicity of pattern essential to all large scale work. On his little scenes of Manhattan on a crowded afternoon, Mr. Laning has set his distinctive seal and I have no doubt that the next set of murals he achieves will be more cunningly constructed.

### BERKELEY WILLIAMS, JR.

#### Montross Gallery

Berkeley Williams, Jr., is showing new canvases at the Montross Gallery, and he appears to have advanced considerably in his art, particularly in the department of figure painting. He has done several interesting groups of country musicians that apparently abound in that part of Virginia which Mr. Williams has chosen for his painting ground, and these canvases have the ring of genuinely recorded portraiture. In his landscapes, Mr. Williams' concern for pattern gives his scenes distinction. He handles foliage with more than ordinary skill and freshness, thereby lifting what might be regulation effects of landscape onto a higher, decorative plane.

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## THANNHAUSER GALLERIES

BERLIN  
TIERGARTENSTRASSE 1

LUCERNE  
HALDENSTRASSE 11



## AROUND THE GALLERIES

"Ninety-nine Ways of Drawing a Nude" is the racy heading that the Weyhe Gallery has chosen for its April show. When one considers the prominent place that the nude has held in art throughout the centuries, it is a wonder that someone has not thought of such an exhibition before this. The examples chosen for this comparative display trace the general course of the pictorial treatment of the nude from the days of the Byzantine and Gothic masters, through Dürer, Mantegna, Rembrandt, Goya and Delacroix, on through the XVIIIth century French painters and up to the moderns, both American and foreign. As Mr. Weyhe points out, the number of artists chosen to point up this tale of the nude in art could easily have been 999 instead of a meager 99. But as it is, there is enough to interest the most blasé visitor, and altogether the show is a decided success.

Francis Speight, young Philadelphia artist, is having a one-man show at the Milch Galleries that gives a well-rounded picture of his pictorial interests and achievements. He has something of the same sort of concern with the way life flows about him as the late George Bellows, and many of his canvases have a delicate hint of this artist in the balancing of the compositions and in the color contrasts. Mr. Speight has a special fondness for sportive passages of yellow-green foliage emanating from purplish shadows

that is not unlike the way Bellows handled similar outdoor effects. I liked Mr. Speight's "White House, Manayunk" as well as any of the canvases on display, for it seemed a more definite resolution of the many pictorial flourishes that apparently occur to the artist in the throes of painting. Many of his scenes suffer from a slight rhythmic confusion, and I think a greater discipline in detail and accent would help him to arrive at an ultimate landscape style.

Julius Delbos is showing recent work at the Ferargil Galleries, water colors done in the Basque country, at Etretat and Biarritz, and in certain picturesque parts of Old Sussex. Nearly fifty examples of his art are to be seen, and it is clear at a glance that Mr. Delbos has advanced a good way in his water coloring, both as to style and composition, and in general simplification of effect. He has long known how to turn out a water color in the most approved fashion of the big shows in this field. But today this technical facility is yielding first place to a more subtle ordering of line and accent. His compositions are more excitingly arranged, and the figures introduced into his various scenes have a new animation and pictorial distinction.

Albert Heckman is also exhibiting at the Ferargil Galleries. Etchings and lithographs done both here and abroad show a wide range of subject matter

## FOREIGN AUCTION CALENDAR

### BERLIN

April 3-4—The Kimbel collection of Chinese art.

### LEIPZIG

E. & A. Boerner  
May 22-24—Rare engravings from the Northwick Park collection.

### COLOGNE

Math. Lempertz  
April 4—Art from the R. Seligmann estate.  
April 5—The archaeological collection of Dr. Feldmann.

### GENEVA

Kündig-Moos  
April 7-8—Printings and graphic art.

### LONDON

Sotheby  
April 3, 4—Valuable printed books, mss. and autographs.  
April 25-28—An important collection of Chinese porcelains and objets d'art.

May 9—Part II of the renowned collection of Western mss., the property of A. Chester Beatty, Esq.

### Christie's

April 4—Antiquities, decorative objects and furniture from the Christopher Martin and Cranshaw collections.  
May 16-18—The art collection of Leopold Hirsch.

and technical command. Mr. Heckman, whose "Wehlen" etching was chosen by the American Institute of Graphic Arts for the "Fifty Prints of 1929," has a decided feeling for modern angles

and accents that gives his plates a pictorial zest.

The Gallery 144 West 13th Street is showing a considerable group of recent canvases by Ben Bann. One of the most prolific and ambitious of our modern painters, Mr. Bann is just as liable to turn out a fine painting as not, although it does not worry him, by all appearances, if the work is merely a way mark of his pictorial progression. Several autumnal landscapes, tossed off, I am told, during one intensive session, are quite the most completely resolved of his work on display. Here he combines a sort of Debra-like simplicity of effect with ruggedness of handling that makes for a genuinely stylized and buoyant painting. One is compelled to acknowledge and admire the driving desire in this painter to carve out new forms, to keep his patterns constantly alive and well nourished. On the whole, a decidedly stimulating exhibition, and well suited to the advancing springtime season.

Sanford Ross is exhibiting water colors at the Macbeth Extension Gallery. This display follows up Mr. Ross's successful showing of last season, wherein he demonstrated a considerable flair for depicting the architectural remains of rural America of last century. These new water colors exhibit the same crisp and decisive handling of line and accent that distinguished the earlier lithographs. He has found a lot of new slants on what is so popularly known as the American scene. Certain drearier aspects of our ravaged countryside have trapped Mr. Ross into emulating the style that Charles

Burchfield has so signally crystallized, but I suspect that it is the result of both artists being led to adopt similar means of expression through similar reactions to the scene itself. Mr. Ross has a fine opportunity to make a conspicuous place for himself with work of this sort.

Another of the O'Keeffe sisters is showing flower paintings at the Delphic Studios, this time it being Ida Ten Eyck O'Keeffe. It is clear that a common interest in flower painting runs through this family, and Miss O'Keeffe has added to the exhibition some water colors of flowers done by her two grandmothers back in the Forties. While it is obvious that the work of Georgia O'Keeffe is the bright and particular contribution to the annals of contemporary American art by this talented family, Miss Ida O'Keeffe's work on her own account is not to be ignored. Her series of semi-abstract designs of "The Highland Light" have a certain authoritative appeal, and here and there among her other works are passages of well observed form.

## RIVERA COMMENCES NEW YORK FRESCO

Diego Rivera is now at work on the fresco for the RCA Building, Rockefeller Center. Sixty-three feet long and seventeen feet high, it will cover the east wall of the elevator bank from a height of seven and one-half feet up to the ceiling, extending around on the north and south walls. This will be the first work of Rivera to be placed permanently on view in New York City.

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LARGELY LANDSCAPES and marines with a few fine figure paintings which include the *Fisher Girl* by Winslow Homer and examples by John Singer Sargent, Arthur B. Davies, and Thomas Dewing. Also a pastel by Whistler. European works include canvases by Ziem, l'Hermitte, Courbet, Constable, Israels, Millet, Fantin-Latour, and others; and a Turner watercolor.

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London Cable Address: AMANDGAL



## The ART NEWS

Published by the  
ART NEWS INC.

20 East 57th Street, New York  
Telephones PLaza 3-5067-68-69

President . . . . . S. W. FRANKEL  
Editors . . . . . RALPH FLINT  
MARY MORSELL

Entered as second class-matter, Feb. 5, 1909, at  
New York Post Office, under the act of  
March 3, 1879.

Published weekly from Oct. 7 to middle of June.  
Monthly during July, August and September.

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VOL. XXXI April 1, 1933 No. 27

THE JUDGMENT  
OF DETROIT

The bitter controversy raging in Detroit over the Rivera murals seems to echo the general inter-racial and inter-class wranglings that fill the minds of men these days with such dark and dangerous thoughts. It can only be hoped that the issues at stake may be held in check long enough to let the controversial fires abate somewhat before any direct damage is done to the work of art that stands so perilously on trial before the people of Detroit. It appears that Rivera, all unwittingly, has offended the sensibilities of certain sections of the city by passages in his new panels, and that pressure is being brought to bear upon the city council to effect the immediate destruction of these disturbing designs.

From many quarters testimony is pouring in in support of the artist and his work, substantiating in no uncertain way the claim that no offense was intended by the artist and that the parts of the frescoes held up as parodying sacred themes are so innocently framed as to be above suspicion by all save the most supersensitive and implacable critics. It is indeed a sorry state of affairs if the work of one of the most accredited and admired fresco painters of our time be summarily extinguished to satisfy a minority murmuring in the community. If this claim is merely a supposititious one that could find little, if any, support before a judicious body gathered together in solemn judgment upon the painter and his work, then such a destructive precedent would become an ineradicable blot upon the escutcheon of any open minded community.

The seriousness of the situation seems to be aggravated in this special instance by the fact that the Detroit Institute of Arts is a civically owned and operated affair, and is thereby more directly at the mercy of a legisla-



JACOBAN PANELED AND CARVED OAK ROOM

To be offered in the sale of English, French and other period furniture and decorations, from the stock of Barton, Price & Willson, Inc., of New York City, to be held at the American-Anderson Galleries on April 7 and 8.

tive body under direct pressure than a depot of art that is partly self-maintained. It is devoutly to be hoped that the good citizens of Detroit will see to it that no hasty action is forthcoming to cause them shame and embarrassment and the loss of what must be, by every account and sign, a notable addition to the store of art in the city. Where no offense is intended, none should be taken.

## CORRESPONDENCE

March 28th, 1933.

To the Editor of THE ART NEWS:

In his letter to the *New York Times* about the Rivera murals in Detroit, Mr. Albert Sterner says that "the proposed obliteration of them is after all a matter of opinion." While he does not specifically say that his own opinion is that the Mexican artist's work should be effaced from the walls of the museum building, he certainly gives aid to those who propose that measure when he says that "Mexico and Paris and Berlin can and do insidiously inject these passing and foreign modes into the natural disposition of our expression."

But why does he stop with the Rivera frescoes? At least as "insidious" is the influence of some decorations from another place he mentions, Paris, which sent us the murals of Puvis de Chavannes which are still allowed to remain on the walls of the Boston Public Library. And why tolerate the work of another Parisian, Houdon, in the Capitol at Richmond, Virginia? A portrait of George Washington, and casts of the same sculptor's head of the father of the country are in numberless public schools—which are thus in grave danger from the "injection of passing and foreign modes into the natural disposition of our expression." It is true that no such danger was felt by Washington, John Paul Jones, and others who were patriots in the sense which the word had in their day. The same must have been true of Thomas Jefferson whose years in Paris brought him the deep understanding of Houdon's art which led to the visit here of that greatest sculptor of his time. But then, what could one expect of Jefferson, a man capable of saying that France is the second fatherland of all thinking men?

Mr. Sterner says that "The question of Rivera's excellence as an artist is not here the point," just as Einstein's excellence as a scientist and philos-

First Week Sees  
Large Attendance  
At Boldini Show

The attendance during the first week of the Boldini show, arranged by Mrs. Chester Dale at the Wildenstein Galleries in aid of the Child Welfare Department of Bellevue Hospital, has amounted to over one thousand. Visitors are still pouring in, and it is expected that this brilliant display in such a worthy cause will draw an even larger number to see it before the closing date, April 8.

opher was not the point of those female patriots (of the latter-day type) who tried recently to cause a passport to be denied him in Berlin—that third center of infection which the watchful correspondent mentions.

I think Mr. Sterner's lines are about on the level of those of the League of Women Patriots who, had they prevented Einstein's visit, would still have done less harm and brought less of disgrace to us than would the destruction of an artist's work because he comes from another country, one different from the United States, to be sure, but one that is still part of this New World to which we also belong.

Like many other American artists, I have sufficient pride in the achievement of our school to think that it needs no protective tariff or other defense save its own merit. I have also sufficient confidence in Americans in general, to think that they need no censoring of ideas—either those from abroad or those evolved here. They can recognize the valuable things which have come from foreigners and utilize them, as they have done a thousand times before. They may be trusted to pass by the things of no merit, including those of painters or sculptors who try to make the public believe that the possession of a given nationality is the thing to be considered, instead of the one valid title to esteem in art, the possession of talent

(Signed) WALTER PACH.

Mr. S. W. Frankel,  
c/o THE ART NEWS,  
20 East 57th St.,  
New York City, N. Y.

Dear Sir:

In your issue of March 25th, under Gallery Note, you mention that Mr. Robert C. Vose writes that the Vose

Galleries is the oldest American Art Firm.

May I remind you that the J. J. Gillespie Art Galleries were founded in 1832.

I am sending you, under separate cover, a copy of the booklet pertaining to that fact, which we published upon our One Hundredth Anniversary last year.

Thanking you,  
Very sincerely yours,  
J. J. Gillespie Company.  
(Signed) WILL J. HYETT.

## Obituaries

## ALICE M. FLINT

Mrs. Alice Morland Flint, well known miniature artist, died in Schenectady on March 23 at the age of seventy-six. Mrs. Flint, whose work ranged from life-sized portraits in oil to the most delicate miniatures, had a New York studio at Carnegie Hall. She studied in her youth in Philadelphia and later, upon coming to New York, was for a time the pupil of William M. Chase. Among her best known portraits are those of the late General John Barstow, one-time governor of Vermont, and that of Mrs. Mary Baker Eddy.

## MR. H. J. PEARSON

Mr. Harry John Pearson, who died in London on Saturday at the age of sixty-one was one of the most genial and popular members of the Langham Sketch Club (of which he was president at his death), and the Royal Society of British Artists. A skilful figure-painter, he specialized in portraits of children, and exhibited several times at the Royal Academy. Since 1896 held a post in the Architectural Department of the Ministry of Health.

RECENT ART  
BOOKS

## THE ARTS IN AMERICAN LIFE

By Frederick P. Keppel and R. L. Duffus  
Published by the McGraw-Hill  
Book Co., Inc., New York  
Price, \$2.50

How appreciation of the fine arts in America has been stimulated and advanced during recent years by the art

schools, public schools, colleges, museums, exhibitions and libraries is told in a monograph entitled *The Arts in American Life*, by Dr. Frederick P. Keppel and R. L. Duffus, recently published under the auspices of the Research Committee on Social Trends which was appointed by former President Hoover.

Progress in art education, both directly by the schools, and indirectly through the museums, is traced in the monograph from its earliest beginnings at the end of the XVIIIth century up to the present with emphasis on the last decade or so. As evidence of the growing interest in the arts, the authors give statistics as to the large increases during the past decade in the number of art students, not only in the art schools and in the art courses in colleges and high schools, but in the elementary schools of this country. Outside the formal educational field, the authors stress the continuing increase in the number of public art galleries and museums, the great outlays of money for such institutions, and a relatively large growth in the number of visitors to museums and other art exhibits.

Formal education in the arts appears to have been begun in the United States by the Pennsylvania Academy of the Fine Arts, the authors of the monograph state. "In the early 1790s," they write, "Charles Willson Peale organized an art society which held its first exhibition in Philadelphia in 1796. A decade later Peale joined with other artists and prominent laymen in incorporating the Academy 'to promote the cultivation of the Fine Arts in the United States of America by introducing correct and elegant copies from works of the first Masters in Sculptures and Painting, and by thus facilitating the access of such Standards, and also by conferring moderate but honorable premiums, and otherwise assisting the Studies and exciting the efforts of the artists, gradually to unfold, enlighten and invigorate the talents of our countrymen.' The Academy flourished and exists to this day, largely as a school of the 'fine' arts.

"The National Academy of Design of New York City, of which Samuel Finley Breese Morse was the first president, was founded in 1825. Its school had and still has rigorous entrance requirements and a rigorous course, with emphasis upon a thorough grounding in traditions and methods. The Pennsylvania Academy and the National Academy are typical of long established art schools which, though they may produce modernists, are firmly rooted in tradition." Other institutions in the early art teaching era are also listed in the monograph.

Under the heading, "Art Education Outside the Schools," the authors of the monograph write: "Organized education does not by any means give the complete picture of the conscious attempt to open the eyes of the American people to the significance of the arts. To round out that picture it is necessary to take into consideration the museums, which are in themselves educational institutions, and which, as has been seen, cooperate on a large scale with the schools; the libraries, the art exhibitions, which are old stories in the largest cities but which of late are being taken on tour, concerts, and to some extent public lectures. The fact that adults can be educated at all is almost a discovery of yesterday, but it is one that has been seized upon by enthusiasts for the arts."

Statistics are presented in the monograph showing that attendance at nineteen principal American museums of art increased in many cases very considerably in the period between 1924-1930, with two conspicuous exceptions. The travelling art exhibition is cited in the monograph as an important factor in general art education. Most libraries, the monograph notes, have found it necessary in recent years to increase the range and extensiveness of their fine arts departments.

Commenting finally on what is being done by means of indirect education the authors write: "There is far more cooperation than there used to be between the direct and indirect agencies—the schools and colleges on the one hand and the museums and libraries on the other. The museums are beginning to work with business men and manufacturers, with results that will be touched upon in later chapters."

The monograph is published by the McGraw-Hill Book Company.



## ACADEMICIANS IN SPRING EXHIBIT

(Continued from page 3)

of the Academy, is again on hand with one of his overwhelmingly realistic, yet winning still life arrangements. Harry W. Watrous is also prominent among the Academy devotees of the Appelles school of painting, with one of those deceiving passages of painting where nature stands revealed as in a mirror. Charles S. Chapman, who is another member of the Academic body with an eye to new effects and methods, sends a striking canvas with a winter stream turned to good decorative account. Ernest L. Blumenschein's annual ode to the scenic splendors of the great Southwest is even more dramatic than usual, while both John E. Costigan's vigorous handling of his oft told tale of rural domesticity and Gifford Beal's animated "Bathing Beach" have what in western parlance is often called intestinal fortitude.

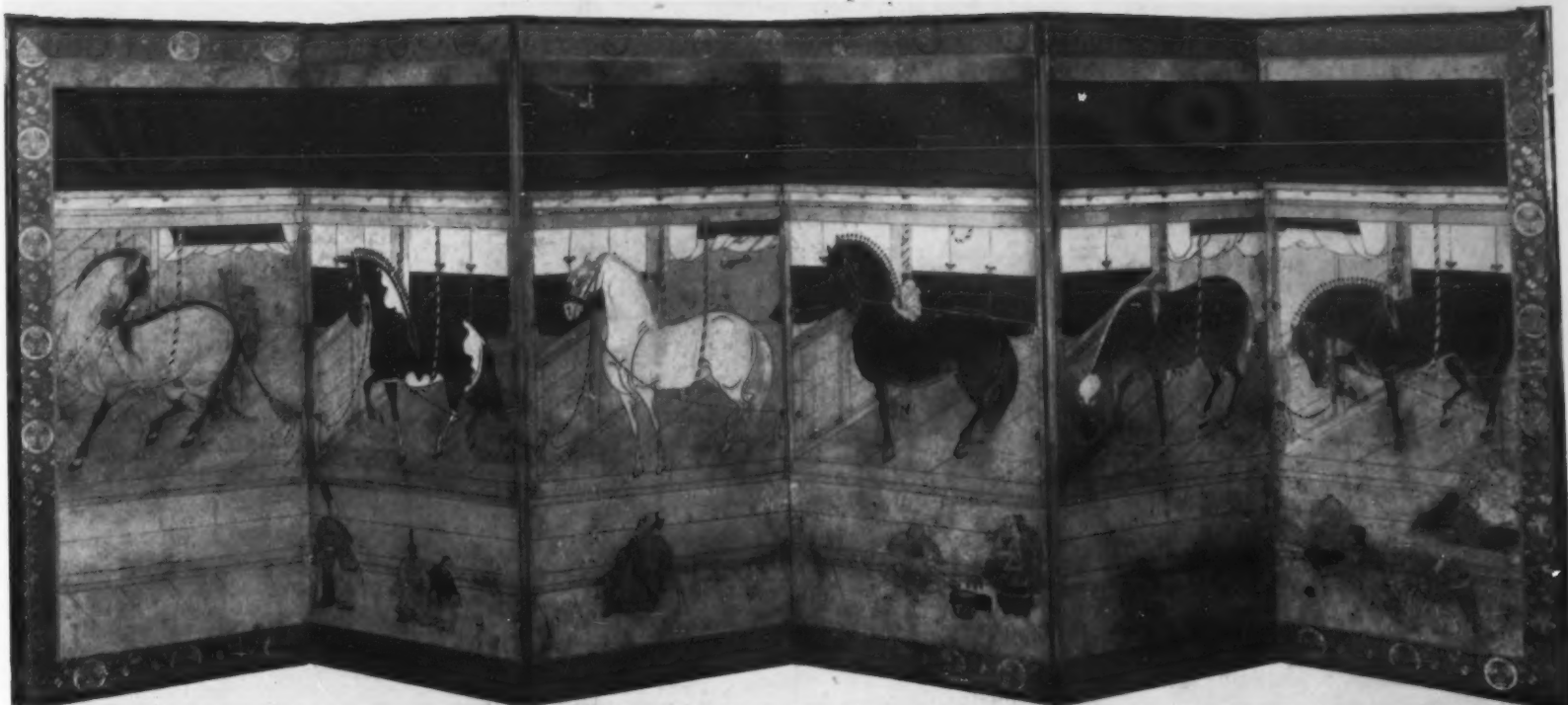
Jerry Farnsworth, of all the prize winners, seems the only one acutely concerned with intricate problems of line and accent and color. His portrait of a woodsman has definite life and animation. Ethel Thayer's large portrait of "J. B. Wheelwright, Jr.," relegated to the Academy Room, is a promising work and Douglass Parshall's "Three Horses" has decided distinction of pattern and shading.

Elsewhere, we have regulation performances by the academic elect—with such well known artists as Wayman Adams, John Johansen, George Elmer Browne, Charles H. Woodbury, Hobart Nichols, Walter Ufer, Abbott Graves, Bruce Crane, F. W. Benson, Roy Brown, Carl Rungius, Sidney E. Dickenson, W. Elmer Schofield, Van Deering Perrine, Ernest Lawson, Eugene Higgins and many others, giving good account of themselves.

Walter Griffin is always a welcome addition to any academic group, with his colorful and imaginative landscapes, and William N. Goodell, who wins a prize with his sincerely stated "Pastoral" appears to be a painter with promise. But most of the paintings on view belong to that class of picture making which is giving the jig-saw puzzlers of the country so many anxious hours. As a footnote to this review, I should like to append the fact that a canvas by John Steuart Curry, a lively but in no way radically minded young American painter, was refused admission by this year's jury of selection.

## DALLAS BUYS A VAN DYCK

DALLAS.—The Dallas Museum of Fine Arts, Texas, has recently purchased a portrait of the Countess of Oxford by Van Dyck, from the Newhouse Galleries. The work is endorsed by such eminent authorities as Hofstede de Groot, Gustav Glueck and W. R. Valentiner. Dr. Glueck compares it with another depiction of the same lady which is in the Prado Museum, Munich, while Dr. Valentiner comments on the fine state of preservation of the picture and points to the combination of yellow and black in the costume as frequently found in the artist's late works. Both these authorities agree in describing the canvas as a characteristic painting of the master's English period, executed about 1640.



SIX-FOLD SCREEN WITH IMPERIAL HORSES

JAPAN, LATE ASHIKAGA PERIOD

This fine example, which bears the Tokugawa crest and comes from the famous collection of this family, depicts the six sacred horses in the Imperial stables. Recently purchased for the William Rockhill Nelson Gallery of Art in Kansas City, from Yamanaka & Company, the screen forms a notable addition to the Japanese collections of the new museum.

## MODERN GERMAN ART IN BERLIN

BERLIN.—Cassirer is staging the third and last of the series of exhibitions devoted to contemporary German art, which it has arranged in conjunction with the Flechtheim Gallery. The present display presents the work of some sixty young German painters and sculptors, and although without "feature" pieces it is charged with great creative energy.

The strongest impression is derived from the pictures which stem from the Post-Impressionist movement. By Otto Freytag and Karl Kluth are landscapes vitally conceived and displaying a fine sense of volume. The colors are bold but not garish. A painter of decided personality is Karl Dobel, who is gradually gaining great surety of approach. Kleinschmidt's pictures present certain problems at first sight, but on closer examination reveal a vivid power of imagery expressed in rich colors. Kaus always remains himself, the pensive, thoughtful mood of his portraits being eloquent of the truth and warmth of his vision. The modern school of painters sees the problem of decorative painting from a new angle, and in this special field Christoph Drezel obtains convincing results through elimination and simplicity of outline. Surrealist and abstract art is represented in this section, the most outstanding exhibits being by Fritz Kuhr and E. W. Nay. There are further the relentless realists, searchers of a "new objectivity," who reverence the smallest particle in nature and obtain impressiveness from a certain naiveté.

The sculptures make a fine showing. A large bronze eagle by Philipp Harth is easily the most interesting piece in the assemblage, through its condensed strength and perfect balance. Christoph Voll's sculptures possess volume and truly plastic qualities, while Rosenberg-Fleck occupies himself with expressing movement of the body. Attractive figures are by Joachim Karsch, while Muller-Oelinghausen treats religious themes.

F. T. D.

## Typography Prize Goes to Design of Traditional Type

That American typographers do their best work along lines of conventional and traditional design, was established by the prize competition recently held by the Museum of Modern Art. Over five hundred entries from nineteen states were received for this contest.

The first prize in this competition was awarded to Edmund B. Thompson of Windham, Connecticut, for a simple, conservative design in traditional type. The second prize was awarded to Joseph Carter of Chicago for an original asymmetric composition in 18 and 24 point Garamond Italics. The third prize was given to Elroy Webber and Kaplan & Lapan, Inc., of New York.

Commenting on the results of the competition, Mr. Philip Johnson, Chairman of the Department of Architecture, under whose auspices the competition was held, says:

"The competition has given us a basis for finding out what America is thinking about typographically. The entries fall roughly into three divisions: one, symmetrical, conservative lay-outs designed on a central axis; two, 'modern' asymmetric designs placed off-center; and three 'Modernistic' irregular designs, such as type lines running at an oblique angle or type arranged in circles.

"It is significant that a conservative placard won the first prize.

"The American typographer appears to be more at home when he is designing conservatively and traditionally. He is not apparently so well informed about or practiced in the possibilities of the asymmetric lay-out as is the German typographer. Of course, he has not the variety of types to choose from which are particularly suited to this kind of arrangement as has the typographer working in Germany."

Twenty of the best designs submitted are on exhibition in the Permanent Room of the Department of Architecture.

## American Art From Addison Gallery in Whitney Exhibit

(Continued from page 3)

What these two works lack in color vibration, they make up for in their sheer distinction of characterization and honesty of presentation.

The little Ryder, "Way of the Cross" that once belonged to our old friend, N. E. Montross is a gem, but I find it hard to accept the other two canvases that bear the name of Ryder with the same enthusiasm. The "Coustance" is quite wanting in that piled-up emotional intensity that spells Ryder to me, and the "Elemental Forces" only goes half-way in achieving any pictorial climax. The two Duveneck figure studies are only fairly interesting, and curiously enough, the early study of "The Leader" by William M. Chase is far better Duveneck than the Duvenecks themselves.

"Eastern Point" by Homer is a fine, resounding seascape; beside it, the "Old Battersea Bridge" of Whistler seems somewhat tame and not a little arty. Then there are works by Blake-lock, Brush, Cassatt, Dewing, Fuller, Hunt, Inness, Martin, Metcalf, Platt, Sargent, Thayer, Twachtman and Wyant. There are few canvases in this group that strike any vital spark, although "Woman in Green Velvet" by Thayer has a fine spread of effect, even though hardly painted in his most happy vein. Charles H. Sawyer points out in his foreword to the catalog that these artists had the courage to be "everlastingly themselves in spite of the movements around them," and in spite of the debt they still owed to continental sources. Nevertheless, this is hardly a selection to set aside as indicating any special emancipation on their part.

## BROOKLYN SHOWS MEXICAN TEXTILES

A group of textiles representing the work of the Spanish speaking "Mexicanos," from the collection of Mrs. M. C. Wheelwright of Boston and Santa Fe, constituted a recent interesting display at the Brooklyn Museum. The exhibition comprised embroidered panels worked in cotton and wool called colchas and sabanillas. The cotton pieces resemble crewel work, while the woolen ones are worked in a kind of tapestry stitch in an all-over pattern covering the base-material entirely. The patterns bear a relation to the old Spanish designs, being sometimes quite naive, and sometimes having a real feeling for form and color. A typical piece is the large hanging, possibly made for the church, divided into eight sections with a popular saint depicted in each. Another interesting example represents a myriad of animals worked in white on a colored field, separated in long lines by embroidered phrases in somewhat unscholastic Spanish. The colors range from vivid shades of mellow tones, and are made from such dyes as American indigo, willow green and logwood. It is not possible at the moment to date the work exactly, but it certainly precedes the coming of the railroad in 1875, and may be of much earlier date.

In addition to the textiles, a number of "santos" were on exhibition, loaned by Mr. and Mrs. J. B. Neumann and Dr. H. J. Spinden. These paintings, executed by self-taught native artists of the same region on cedar panels, are mainly of a "primitive" religious character, much of their charm being due to the naiveté of the symbolism. In one crucifixion, the traditional signs of the Passion are found supplemented by a representation of a gun, while in another example the Trinity is illustrated by three spirits with flowing robes knotted together.

# HOWARD YOUNG GALLERIES

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## Artistic Horses Win Ribbons

Prizes consisting of ribbons similar to those awarded at regular horse shows have been given to the successful entrants in the International Horse Show of Art at the Knoedler Galleries, held for the benefit of the Social Service of Memorial Hospital. This is the last day of the exhibition. The popular favorites chosen by daily voting of visitors to the show are a horse entered by Ed Wynn; "Mr. Jorlocks" by Aline Ellis, entered by Harry S. Durand, and "Hackney," sculptured and entered by June Hurrah.

The award committee consisted of Maud Earl, M. Parish-Watson, Royal Cortissoz and Katherine Lane, who gave ribbons to the following winners in the various classes:

### ANTIQUE ORIENTALS

First, a bronze horse of the Chin dynasty (255-207 B. C.), entered by Mrs. William H. Moore; second, pottery horse of the Tang period (618-906 A. D.), entered by Mrs. M. Parish-Watson; third, pottery horse head of the Han dynasty (206 B. C.-220 A. D.), entered by M. Miya; fourth, a porcelain of the Kang Hsi period (1662-1721), entered by M. Parish-Watson.

### OLD ENGLISH AND EARLY AMERICAN CHINA AND PORCELAINS

First, "Prancing Horse," by Ralph Wood (circa 1750), entered by Philip Suval; second, Whieldon pottery horse (circa 1760), also entered by Mr. Suval; third, Staffordshire horse, entered by Mrs. John E. Vietor; fourth, a pair of Staffordshire equestrian figures, entered by Mrs. Harry S. Durand.

### MODERN CHINA AND PORCELAINS, INCLUDING PLASTERS

First, an Indian porcelain piece, entered by Mrs. W. B. Colton, Jr.; second, to a horse sculptured and entered by Miss Hetty B. Beatty; third, a

sculpture by Kathleen Wheeler, entered by J. H. King; fourth, "White Horse," sculptured and entered by Eduard Buk Ulreich.

### SCULPTURES BY ALINE ELLIS

First, "Ancestress," entered by Philip Suval; second, "Horse With Boy," entered by Mrs. Caryl Tucker; third, "Mare and Foal," entered by Mrs. Russell Sard; fourth, "Shire Horse," entered by Mrs. John E. Vietor.

### UNMOUNTED BRONZES

"Stallion," by Herbert Hazeltine, entered by C. E. Crawley, blue ribbon. "Phar Lap," by Louis Paul Jonas, entered by the sculptor, red ribbon. "Bronze Horse," by Carroll Bassett, entered by Mrs. Francis Garvan, yellow ribbon. Galloping Horse, by Miss Mary Clark, entered by sculptor, white ribbon.

### MOUNTED BRONZES

"Fame" and "Mercury," by Antoine Coysevoix, entered by Dr. Preston P. Satterwhite, blue ribbon. Horse, by Remington, entered by Knoedler & Co., red ribbon. Race Horse, entered by Mrs. John Parkinson, Jr., yellow ribbon. "Traveler in Storm," entered by William W. Fuller, white ribbon.

### MOUNTED AND UNMOUNTED BRONZES

"Horse and Dog," by G. de Villiers, entered by Mrs. S. D. Cushing, blue ribbon.

"Peg o' My Heart and Foal," by Pauline Bounphrey, entered by Philip Suval, red ribbon.

Horse, by Solon Borglum, entered by Miss Alice Lawrence, yellow ribbon.

Horse, by Hunt Diederich, entered by Marie Sterner, white ribbon.

## NEW YORK AUCTION CALENDAR

### American-Anderson Galleries

April 7—The collection of paintings formed by the late Burton Mansfield of New Haven, Conn., comprising mainly representative works of XIXth century artists.

April 7, 8—English, French and other period furniture from the stock of Barton, Price & Willson, Inc., of New York.

### National Art Galleries

April 6—A choice selection of Oriental art from the collection of Herbert J. Devine of New York City.

April 7, 8—Rare examples of antique American, English and French furniture, together with contemporary decorations, the collection of Mrs. Frank W. Duke of Richmond, Va.

### Rains Auction Rooms, Inc.

April 5, 6, 7, 8—Georgian silver, old English Sheffield, and modern reproductions in a wide assortment of useful and decorative articles from the collection of Wm. Adams, Ltd. of London. Exhibition, April 2.

### Plaza Art Galleries, Inc.

April 6—Etchings by Bone, Cameron, Haden, Meryon, McEwen, Pennell, Whistler and Zorn. Exhibition, April 2.

April 8—Oriental rugs from the collection of H. Harootian & Sons, Inc. Exhibition, April 2.

A number of entries which did not fit into any formal classification were considered separately. A XVIIIth century Italian piece in ivory and silver, entered by Mrs. Zolmon G. Simmons, was awarded the blue ribbon, while an old pair of brass "St. Mark's" horses, entered by Mrs. William W. Fuller, won the second place. Third and fourth places were taken respectively

## PROF. JEAN CAPART TO VISIT AMERICA

Professor Jean Capart, distinguished Egyptologist and director of the Musées du Cinquantième de Brussels, will arrive on the Red Star liner *Westernland* on Monday, the 3rd of April. Prof. Capart comes to the United States to spend two months at the Brooklyn Museum in his capacity of Advisory Curator of the Egyptian Department there. This collection is known as the Charles Edwin Wilbour Collection of Egyptian Art.

Prof. Capart will give a series of lectures on Egyptian Art at the museum and will also fill several lecture engagements in various colleges and universities through the country.

## PRIZE WINNERS IN ACADEMY SHOW

Several old favorites are again winners of awards in the current exhibition of the National Academy of Design, which opened last week and will remain on view until April 18. The list of successful exhibitors is as follows:

Clarke Prize of \$300: Jerry Farnsworth, "The Guide"; First Hallgarten Prize of \$300: William U. Goodell, "Pastoral"; Second Hallgarten Prize of \$200: Catherine Morris Wright, "Before the Party"; Third Hallgarten Prize of \$100: Junius Allen, "Guinea Docks, Gloucester"; Speyer Prize of \$300: Stephen Bransgrove, "Clydesdales"; Maynard Prize of \$100: Sidney E. Dickinson, "Florence Justineau"; Obrig Prize of \$500: Louis Betts, "Summer"; First Altman Prize of \$1,000: W. Granville Smith, "Winter"; Second Altman Prize: Chauncey F. Ryder, "Cypresses"; Saltus Medal: Ruth Nickerson, "Slav Madonna".

by an old Jersey horse in glass, circa 1790, which was entered by Mrs. Charles R. Henschel, and by a modern colt in pewter, entered and sculptured by Mrs. Augustus Van Cortlandt.

## New Flint Show Enlarges Earlier Pictorial Ideas

Beginning April 3 and continuing through the 13th, recent water colors by Ralph Flint, editor of *The Art News*, will be shown at the Marie Hariman Gallery. These new paintings bring the abstract tendencies in design, seen in Mr. Flint's first one-man show at the Jacques Seligmann Galleries two years ago, into a closer relationship with naturalistic forms, and illustrate the possibilities of keeping the critical and creative faculties in art in friendly accord.

Beginning his artistic career under the influence of conservative tendencies, Mr. Flint was enabled to find himself at last as a painter through the relentless agency of having to analyze closely the various elements that have produced what is known as modern art. The earlier works seen at the Jacques Seligmann exhibition proved to be a sound foundation on which to raise up a more naturalistically conceived set of designs in which the artist has sought seriously to secure that happy inter-play of the abstract and the particular which underlies all fine art in any field.

These new watercolors fall into two categories: one dealing with rock formations of various sorts, mountain reaches, rock gardens, ledges, canyons, etc.; the other expressing the painter's abiding interest in flowers and fruit and foliage. All these tend to express the feeling of flowers and fruit and rocks rather than any exact transcription of the objects themselves. Many of the canvases were done in California last summer.

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## COMING AUCTIONS

AMERICAN-ANDERSON  
GALLERIES

MANSFIELD PAINTINGS

Now on Exhibition  
Sale, April 7

A collection of paintings formed by the late Burton Mansfield of New Haven, Conn., consisting largely of representative works by XIXth century artists, is now on exhibition at the American-Anderson Galleries, prior to dispersal the evening of April 7. A discriminating collector of canvases by such men as Winslow Homer, George Inness, J. Francis Murphy, Childe Hassam, Sargent, Twachtman, Daingerfield, Whistler, Thomas W. Dewing, Metcalf, Ranger, Arthur B. Davies, Bruce Crane and Blakelock. Mr. Mansfield has loaned very generously to many outstanding exhibitions throughout the country.

A feature of the collection is Winslow Homer's "The Fisher Girl," dated 1894, which was acquired from M. Knoedler & Company. The catalog quotes from a letter written by the artist to Mr. Mansfield in 1904, in which he says: "It was painted about ten years ago and is a most careful study direct from nature of the best single figure that I remember having painted." The importance of this work is attested by its inclusion in no less than eight important exhibitions held between the years 1909-1920. Other examples by Homer include his powerful, but small, watercolor, "Watching the Tempest," which was purchased directly from the artist and was in the Thomas B. Clarke sale at the American Art Association in 1899. This work also appeared in several of the great exhibitions.

George Inness's beautiful "Golden Hour," purchased from the artist's wife, and signed and dated "1884," is an example of his power in representing the tremulous atmosphere which precedes the setting of the sun. "November Morning," a typical J. Francis Murphy, comes from William Macbeth and was shown in various important loan exhibitions. Two works by Childe Hassam are "The Old Indian Trail to the Sea, Old Lyme, Conn." and the lovely "Church at Old Lyme, Conn." The latter canvas was secured by Mr. Mansfield from the Montross Gallery, and both works, which are signed and dated, were shown in the Retrospective Exhibition of the artist's work held in Buffalo in 1929.

The landscapes and seascapes in this collection form a very strong group. Among the favorite American painters represented is Twachtman. His "Beach at Squam, Mass.," purchased from the wife of the artist, and his "Autumn Mists," the latter painted on the Twachtman farm at Greenwich, Conn., about 1893, are both well known to frequenters of the art exhibitions in various cities. The calm mood of "Autumn Mists" is in strong contrast with Elliott Daingerfield's brilliant "The Grand Canyon," which, in a manuscript letter dated March, 1912, the painter describes as his "chief work." The death of Mr. Daingerfield in the fall of 1932 enhances the value of this canvas, which, though of relatively small size, creates the impression of great space.

Other offerings are such well known American scenes as William Leroy Metcalf's "Garden of Dreams"; Ranger's "The Clearing Near Lyme, Conn."; Bruce Crane's "Golden Weather," and Blakelock's "Sunset."

An interesting little Whistler entitled "Venice" gains interest because of a manuscript note in Whistler's handwriting pasted on the back, inscribed "To Boehm—whose art is exquisite and whose sympathy is sufficient!" It



"EPOS"

By BERKELEY WILLIAMS

Included in the artist's exhibition, of Paintings of Virginia, now on view at the Montross Gallery.

passed from the collection of Sir Edgar Boehm to a London dealer. "Reality and Shadow" by Arthur B. Davies, "Iris" by Thomas W. Dewing and Sargent's "Head of a Sicilian Girl," dated "1880" are among the interesting American works outside of the landscapes and seascapes. All are signed, and have been shown in many exhibitions.

Among the paintings by British, French, Dutch, German and other painters is a watercolor by Turner, "Mt. Blanc from Salanches," painted about 1825, and several small Constables, including his "Somerset House" and "A Storm off Brighton, Sunday, July 20, 1828." In the French group are found Fantin-Latour's "The Nymph" and an early example by Millet, purchased in France about 1870, entitled "Midday."

BARTON, PRICE AND  
WILLSON FURNITURE

Now on Exhibition  
Sale, April 7 and 8

English, French and other period furniture from the stock of Barton, Price & Willson, Inc., of New York City, is now on exhibition at the American-Anderson Galleries and will be sold by order of the partners of the firm on April 7 and 8.

A feature of the dispersal is a Jacobean paneled oak room, richly carved. XVIIth and XVIIIth century tapestries of the Brussels, Aubusson and Fellelin types, together with antique tapestry covered screens, form a small but important group in the dispersal. Among the furniture are English examples of all periods and styles; a selection of French Louis XV and XVI pieces, as well as a few of the Henri II and Louis XIII periods, and interesting

specimens in Venetian lacquer. Old English mantels; textiles, mirrors, clocks, lamps and other decorations, are also offered in the dispersal.

Two Adam mantels include one in carved pine with Wedgwood jasper plaque and another of carved statuary marble. There is also a Georgian sculptured example in vert antique marble. Among the English furniture are found a pair of finely turned Cromwellian oak side chairs and a Queen Anne walnut group featuring inlaid pieces such as a mirror-doored secretary, a bookcase and an "oyster" walnut chest-on-chest. An early Georgian mahogany writing table acquires added interest from the fact that it once belonged to the Prince of Wales. Acquired in 1929, together with several other pieces, by M. Harris of London, it came direct from the Prince's apartments in St. James's and is stamped underneath with the cipher "E" and the three feathers.

In the Chippendale group are a number of much desired tables of various types, as well as armchairs, side chairs and settees. Six side chairs covered in antique yellow damask were formerly in the possession of the Constance family, Norfolk, England. In this category is also found a carved pine frame thought to be an original piece from the hand of the great craftsman. One finds the much sought sets of side chairs in the Adam, Hepplewhite and Sheraton groups, while in the small Spanish selection an early

(Continued on page 12)

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# AMERICAN-ANDERSON GALLERIES

## Barton, Price and Willson Sale

(Continued from page 11)

XVIIIth century vargueno from the collection of the Conde de las Almenas, dispersed at the American Art Association in 1927, is a fine type now forbidden to be exported from the country. Among the textiles, the Spanish fabrics, such as velvets, brocades and damasks, are especially fine.

# NATIONAL ART GALLERIES

## DEVINE ORIENTAL ART

Exhibition, April 2  
Sale, April 6

Oriental art from the collection of Herbert J. Devine, of New York City, will be sold at the National Art Galleries, in the Rose Room of the Hotel Plaza, on the afternoon of April 6. Exhibition commences Sunday, April 2. The collection comprises a large group of porcelains ranging from Sung to Kanghsi and Chien Lung. A varied group of vases and carved figures in semi-precious stones, the majority of Chien Lung period, and a series of snuff bottles in agate, amber and other materials are also found.

Among the Kanghsi specimens, one notes especially a peachbloom bottle of amphora-shape having the six character mark of the reign at the foot. Other single-color examples include an applegreen of unusual form, and a peachbloom rouge box, with the Kanghsi mark, which was formerly in the collection of J. Pierpont Morgan. A sang de boeuf vase acquires added interest through having been in the collections of Richard Bennett, Esq., and Edward Wasserman, Esq. Two pieces of the same period, which were recently seen in an exhibition at the Toledo Museum of Art, are a Foo-dog and small vase, both belonging to the three color class. From the Edmund C. Converse collection comes a pistachio green porcelain cricket cage of Yung Cheng period, while a figure of a court lady of the same period was also recently on exhibition at the Toledo Museum of Art. In the small group of Chien Lung examples there is a slender porcelain beaker, also formerly in the Edmund C. Converse collection.

One of the outstanding features of the sale is a Chun Yao bulb bowl, with number four mark at the foot, and having a rich glaze of gray-blue and crimson, the latter color predominating. Also of the Sung period one notes especially an interesting celadon pillow in the form of a sleeping child.

A small group of jades of the archaic and later periods in the form of vases, water pots and conventionalized ornaments will attract the attention of collectors in this field. Among the highly decorative carvings of the Chien Lung period in jade and other semi-precious stones there are a number of charming bowls, vases and figures, displaying the remarkable workmanship for which the artists of this era were noted.

A large group of snuff bottles in various stones, ivory and porcelain are further attractions of the dispersal.

## DUKE ANTIQUE FURNITURE

Exhibition, April 2  
Sale, April 7, 8

English, French and American furniture and decorations in the collection



WHITE JADE KORO

CHINA, CH'EN LUNG PERIOD

*This fine piece, which comes from the Emperor Ch'ien Lung's collection and bears the Imperial seal in gold, is a feature of the dispersal of Chinese art from the Herbert J. Devine collection at the National Art Galleries on April 6*

of Mrs. Frank W. Duke, of Richmond, Virginia, will be dispersed by her order at the National Art Galleries, Rose Room, Hotel Plaza, on April 7 and 8, at 2:15 P. M. Exhibition will open on Sunday, April 2. In the English group, the representation of Chippendale is especially large. A three-part dining table in this category is a collector's specimen of great interest, while a set of twelve side chairs are highly desirable. Another set of eight side chairs will also be of interest. Other attractions in this section include such popular items as a slant-top desk, a Georgian secretary bookcase and a serpentine sofa.

The selection of Queen Anne pieces comprises a secretary-bookcase characteristic of the craftsmanship of the period, as well as two parcel-gilded walnut mirrors. A set of the much sought mahogany side chairs are outstanding in the small number of Hepplewhite examples offered.

A feature of the American group is a Virginia walnut high chest, which will have definite appeal for collectors in this field, while a secretary bookcase of similar workmanship is also found. The American furniture offers a wide variety of pieces of all types, the representation of Sheraton being particularly notable. A mahogany sideboard and three-part dining table of Duncan Phyfe influence are both specimens which are especially attractive. A cherry sideboard of the same provenance is also offered. Among the Hepplewhite pieces is a secretary-bookcase enhanced by ebony and satinwood inlay. Two old colonial pine mantels are outstanding in this section, as well as an old American maple tester bed of picturesque appeal.

The French furniture, comprising an attractive selection of pieces in the Louis XV and XVI, as well as in the Directoire styles, represents both the sophisticated workmanship of the larger centers and the simplicity of the popular provincial types. Among the smaller examples, one finds a great variety of occasional tables, chairs, dressing tables, poudreuses, etc., while

handsome sofas, desks, commodes and cabinets are illustrative of the elegance of proportion found in the more formal furniture of the XVIIIth century. A relatively small group of Italian specimens features a baroque walnut secretary desk, circa 1720, and a pair of carved and gilt wall mirrors of the XVIIIth century. Other interesting pieces are in the Directoire, Renaissance and Louis XVI styles.

Quaint needlework pictures and samplers; antique andirons, fenders, etc.; a fine selection of various types of XVIIIth century mirrors; grandfather and mantel clocks and a small group of silver, antique brass and copper are further attractions of the dispersal. Several decorative portraits of the XVIIIth century, a number of early American lithographs and colored prints and various textiles and objets d'art round out the collection.

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## Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Etchings and sporting prints.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings by Gari Melchers.

American-Anderson Galleries—Water-colors and drawings of the Vatican by Vernon Howe Bailey, April 4-22.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

An American Place, 509 Madison Avenue—Paintings by Arthur B. Dove.

Arden Gallery, 460 Park Avenue—Paintings, art objects and furniture.

Argent Galleries, 42 West 57th Street—Flower paintings and still lifes by Elinor F. Hopkins; laminated glass murals, figure compositions and drawings of West Virginia, April 3-15.

Art Center, 65 East 56th Street—Paintings by Letterio Calapai, to April 14.

Barbizon Plaza Hotel—(An American Group)—One-man show of paintings by Jacob Getlar Smith, April 3-22.

John Becker, 520 Madison Avenue—Exhibition of oils by William Littlefield, Saul Schary, Paul Froelich and five other artists, April 3-30.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Bourgeois Galleries, 123 East 57th Street—Exhibition of Oriental Art; paintings by Emile Branchard.

Brooklyn Museum, Eastern Parkway, Brooklyn—20th Annual Exhibition of the Allied Artists of America, April 3-May 1; annual Exhibition of the Photography Department of the Brooklyn Institute, to April 17.

Brummer Gallery, 55 East 57th Street—Paintings by Pierre Roy.

Business Men's Art Club, Barbizon Plaza Hotel—Group exhibition of work by fifteen members, to April 2.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Ralph M. Chaff, 600 Madison Avenue—Chinese art.

Carnegie Hall Art Gallery, 154 West 57th Street—One-man show of work by C. Bosseron Chambers, April 4-16.

Caz, Delbo Galleries, 561 Madison Avenue—Paintings by Helen Havemeyer, to April 7.

Contemporary Arts, 41 East 54th Street—Paintings by Louis Schanker, to April 8.

Delphic Gallery, 9 East 57th Street—Drawings and prints by Ida Ten Eyck O'Keefe and her grandmothers.

Demotte, Inc., 25 East 78th Street—Romanesque, Gothic and classical works of art; modern paintings.

Downtown Gallery, 113 West 13th Street—Major works by distinguished American artists, to April 8.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Special Monet exhibition in honor of the Galleries' Anniversary celebration, to April 15.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters. Mrs. Ehrlich—Garden furniture and accessories.

Eighth Street Gallery, 61 West 8th Street—Recent paintings by Morris Davidson, to April 15.

English Bookshop, 55 East 57th Street—Group of chapel bells, dating from the XIVth to XVIIIth century.

Ferargil Galleries, 63 East 57th Street—Etchings and lithographs by Albert W. Heckman, to April 9; first showing of paintings of the circus by John Steuart Curry, April 3-16.

Fifteen Gallery, 37 West 57th Street—Paintings by L. Scott Bower, April 3-15.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery 144 West 13th Street—Recent paintings by Ben Bann, to April 10.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Pascal Gatterdam Galleries, 145 West 57th Street—Watercolors of New Mexico and New England by Loran F. Wilford.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Retrospective of graphic art by Albert Sterner, April 3-29; recent landscapes by Chauncey F. Ryder, April 4-15; seven portraits by Carl Blenner, April 4-8; Annual Founders' exhibition throughout April.

M. Grieve, 386 Park Avenue—Portrait frames. Largest collection of rare examples of all periods.

Grant Studios, 114 Remsen Street, Brooklyn—Etchings by American artists.

G. R. D. Gallery, 9 East 57th Street—Paintings by Babcock, Goodstein, Spingarn and Wheeler.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings and prints by old and modern masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Marie Harriman Gallery, 61 East 57th Street—Recent water colors by Ralph Flint, from April 4-15.

Kennedy Galleries, 785 Fifth Avenue—Prints by old and modern masters.

Keppel Galleries, 16 East 57th Street—Prints by old masters and contemporaries.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Prints by contemporary artists and old masters.

Kleinberger Galleries, 12 East 54th Street—Paintings by old masters.

Knoedler Galleries, 14 East 57th Street—Engravings by Shongauer and Durer, to April 15; watercolors by Sargent, April 3-15.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by contemporary Americans.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Eugene Berman, to April 21.

Lillienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Special exhibition of a group of ecclesiastical handwrought silver made by Arthur J. Stone.

Macbeth Gallery, 15 East 57th Street—Paintings by Robert Brackman, to April 10.

Macbeth Gallery Extension, 19 East 57th Street—Watercolors by Sanford Ross, to April 3; prints by the younger American artists; April 4-17, opportunity exhibition and drawings by Adolph Dehn.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Modern French paintings, through April.

Metropolitan Galleries, 730 Fifth Avenue—Paintings by old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Recent Assyrian sculptures and new Etruscan Gallery. Friedsam bequest, until April 9. Accession of the "Agony in the Garden" by Raphael, "The Nativity" by Mantegna, Elizabethan armor and a King Arthur XIVth century tapestry. Print accessions of 1931-32; American Japanned furniture, Alexandria Assembly Room.

Midtown Galleries, 559 Fifth Avenue—Group show by members, to April 15; New York murals by Edward Laning, to April 15.

Milch Galleries, 108 West 57th Street—Paintings by Francis Speight, to April 15.

Montross Gallery, 785 Fifth Avenue—New paintings of Virginia by Berkeley Williams, to April 8.

Morton Galleries, 127 East 57th Street—Watercolors by Joseph Hauser, to April 3; the dance scene by Eugene Fitch, April 3-17.

Museum of the City of New York, Fifth Avenue at 104th Street—Documents, manuscripts and silver from the museum collections, to April 10.

Museum of French Art, 22 East 60th Street—Loan exhibition of oils, watercolors and drawings by Forain.

Museum of Modern Art, 11 West 53rd Street—Selection of paintings from the Lizzie P. Bliss collection; group of drawings by sculptors; Objects of 1900 and Today, April 5-25.

National Academy of Design, 215 W. 57th Street—108th annual spring exhibition, to April 18.

Newark Museum, Newark, N. J.—Show of Modern American Paintings lent by the American Federation of Arts; Aviation exhibit—full size planes, arms and armor from the age of Chivalry to the XIXth century. The Jaehne loan collection of Netsuke, Modern American paintings and sculpture. Closed Mondays and holidays. Sculpture (in court). Story books illustrated by the Museum.

New York Historical Society, 170 Central Park West (76th Street)—Portraits of Mayors of New York City from 1789; ship pictures and related memorabilia, after 1807.

New York Public Library, Central Bldg.—Exhibition of prints by Manet, to April 15; display of work by the late William Allen Rogers, to April 30.

New York School of Applied Design for Women, 160 Lexington Avenue—Drawings and watercolors by J. Scott Williams, to April 8.

New School for Social Research, 66 West 12th Street—21 paintings by David Burliuk, to April 7.

Newhouse Galleries, 578 Madison Avenue—Small portraits of various schools, to April 15.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 30 East 69th Street—Paintings by Philippe Le Mott.

Raymond & Raymond, 40 East 49th Street—Display of original drawings and lithographs by George Grosz, in cooperation with J. B. Neumann, of the New Art Circle, through April 8; collection of modern German art in facsimile reproductions.

Rehn Galleries, 682 Fifth Avenue—Ten prize-fight lithographs by Robert Riggs.

Reinhardt Galleries, 730 Fifth Avenue—Group exhibition of drawings by well known French and American artists, to April 10.

James Robinson, 731 Fifth Avenue—Portraiture in porcelain by Mrs. Pleydell-Railston.

Rosenbach Co., 15 East 51st Street—Important collection of manuscripts, books, prints, silver racing cups and objects of vertu, connected with sports.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings and fine prints.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Key & Co., Inc., 11 East 52nd Street—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—XVIIIth century French furniture, old masters, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Paintings and watercolors by Mary Powers, April 3-15.

Valentine Gallery of Modern Art, 69 East 57th Street—Seven outstanding paintings by Picasso.

Vernay Galleries, 19 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antiques and objets d'art.

Wells, 32 East 57th Street—Special exhibition of Indian Art.

Weyhe Gallery, 794 Lexington Avenue—"Ninety-nine ways of drawing the nude."

Whitney Museum of American Art, 10 West 8th Street—XIXth century paintings from the Addison Gallery of American art, to April 27; work by artist fellows of the Guggenheim foundation, opening April 4.

Wildenstein Galleries, 19 East 64th Street—Loan exhibition of paintings by Boldini, under the auspices of Mrs. Chester Dale, held for the benefit of the Child Welfare Dept. of Bellevue Hospital, to April 8.

Yamanaka Galleries, 680 Fifth Avenue—Exhibition of sculptures from the rock caves of Tien-lung-shan and Yun-kang.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of English portraits and landscapes.

Zborowski Gallery, 460 Park Avenue (at 57th Street)—Paintings and drawings by Renolr, Seurat, Degas, Modigliani, Toulouse-Lautrec and Utrillo from important private collections in France.

### GALLERY NOTE

The recent appointment of Mr. Myron Bement Smith as Research Fellow under the American Council of Learned Societies leads him to tender his resignation as General Secretary of the American Institute for Persian Art and Archaeology, which office he has held since its organization three years ago. The resignation will take effect at the institute's annual meeting on April 6. Under the terms of the Fellowship, Mr. Smith will leave shortly to spend the next year in a scientific examination of the pre-Islamic and early Islamic architecture of Persia, with special reference to brickwork, his main interest.

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## RARE PRINTS IN BOERNER AUCTION

LEIPZIG.—C. G. Boerner's coming sale of old engravings will attract special attention because of a number of early prints forming a last important portion of the world famous Northwick Park collection of old engravings. In 1914, the Northwick Trustees consented to sell a first part of this aggregation—the wonderful collection of engraved portraits after Sir Joshua Reynolds which were once the property of Sir Thomas Lawrence.

The valuable early engravings to be sold at Leipzig in May include a unique example by the so-called "Meister der Weibermacht," representing the Adoration of the Magi. This outstanding feature of the sale, which is illustrated in this week's issue, has been reproduced in Professor Geisberg's work on the earliest German engravings. By the Master E. S. of the year 1466 is a beautiful impression of the Gothic letter M and by the rare monogrammist PM there are two specimens of wonderful quality—studies for his "Adam and Eve" from the Lloyd collection and a scene of women in the bath, of which only another fragmentary impression in the Guildhall Library is known.

Amongst the Schongauer engravings, we note especially a fine impression of the "Annunciation" and a most beautiful proof of the "Virgin with the Apple." The series of van Meckenem's engravings contains, besides some genre subjects, the large print representing the Dance of Solomon, while the master MZ, commonly known as Zaslinger, is represented by half a dozen of his best works. There are also rare engravings of St. George by the Master IA of Zwolle and of a "Temptation of Christ" by the monogrammist LCZ.

The Northwick collection also comprises fine Italian engravings by Mantegna and his contemporaries, such as the Master of the Beheading of St. John, Zoan Andrea, Jacopo de' Barbari, Guallo and Domenico Campagnola, the monogrammist IFT, Pollaiuolo, Ripanda, Robetta and others.

Among the Durers in the collection, there are some very beautiful impressions of the most famous plates, such as the "Adam and Eve," "St. Eustace," "Nemesis," and "Erasmus." Baldung's "Palefrenier," as well as his little "St. Sebastian," are very seldom to be met with, while Aldegraver, Altdorfer, the Behams, Binck, Brosamer, Frans Crabbé, Cranach, Krug and Pencz are also represented by fine specimens.

The XVIIth century comprises a small, but choice series of etchings by Rembrandt, including the first state of the Good Samaritan, wonderful copies of two landscape subjects—"The Three Trees" and "The Three Gabled Cottages," as well as some portraits, such as that of Jan Six and the large plate of the Great Copenol.

This short account gives merely a general idea of the riches of the dispersal, other properties including engravings from the collection of King Frederick August II of Saxony and from an old German ducal collection. There is also the reference library of art books from the old Vienna firm of Artaria & Co.

Messrs. Boerner are also preparing a second catalog comprising the Daumier collection of Mr. Carl O. Schniewind of New York, which they will sell by auction in cooperation with Messrs. Gutekunst & Klipstein of Berne. The date of the two sales has been set for the 22nd to the 24th of May.



"ADORATION OF THE MAGI"

By THE MEISTER DER WEIBERMACHT  
This engraving, the only impression known, is included in the Northwick Park collection to be sold at Boerner's in Leipzig from May 22-24.



"HERCULES"

By MONOGRAMMIST IFT  
Rare Italian engraving in the Northwick Park collection, to be sold at Boerner's May 22-24.

## LONDON LETTER

By Louise Gordon-Stables

The Loan Exhibition of Beautiful Women of the XIXth Century, held recently at Knoedler's in aid of the War Service Legion, was mostly attended, I found, by beautiful society women of the XXth century, who came to view the portraits of their forebears. Discussion consisted more in reminiscences than in aesthetic comment on the works displayed.

The show holds some surprises. First, Winterhalter, the Victorian artist, emerges with greater honor than is generally accorded him today. His portraits of the Empress Eugenie, one of which was lent by M. Germain Seligmann and the other by the Princess Beatrice, show him a master of delicate color and subtle characterization. Then, one finds that the Sargent portraits are wearing ill, and that they have lost much of their pristine brilliance. There is considerable fading, and consequent weakening of contrast in important passages, as well as an increasing tendency in the paint to crack, perhaps through being applied too thinly. Had the portraits of the Duchess of Sutherland and the Marchioness of Ripon appeared when they were first executed as they do today, it is improbable that they would have created so great a furor. It is really remarkable how greatly the taste in feminine beauty has changed, to the advantage, I should say, of the modern woman. In the last century every portrait painter recognized it as his duty to flatter his sitter as much as possible; whereas today, many artists will depict an ill-favored subject with unflinching realism.

Several cases have come up of late in which silver of modern manufacture is found to have marks of the Queen's

Anne period. These forgeries are said to be exceptionally skillful, so that collectors are warned to be on their guard against them.

E. McKnight Kauffer, who as a poster artist holds pride of place on London's hoardings, is not so successful in his watercolor landscapes on view recently at the Tooth Gallery. The arrangement is in many cases skillful, but the shadows are heavy and lighting unsuccessful. There is little variety in his color schemes, which seems curious when one considers his work in the poster field.

The Cooling Galleries have been



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holding an exhibition of oils by the late Tom Mostyn. His work, though somewhat theatrical, has nevertheless a certain richness which renders it effective decoration. Portrait drawings by Mrs. Anning-Bell in another room are very slight affairs, lacking solidity and a real quality of characterization.

Jean Sheppard at the Reid-Lefevre Galleries shows portraits which are drawn with rigid economy of line and a searching feeling for the psychology of the sitter. The artist has something to convey, and his command of technique will increase with greater experience.

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